

Gal 4 EE f

13]

To the High and Most Noble Prince

CHARLES LENOX Duke of *Richmond, Lenox*, and
Aubigny; Master of the Horse to His Majesty, and
Knight of the Most Noble Order of the Garter,

OBSERVATIONS on a **PICTURE**, representing
The Cenotaph of the Lord **DARNLEY**.

THE Right Honourable the Earl of *Pomfret* being
possess of a very remarkable Old Painting relating to
the Death of K. *Henry Darnley*, of *Scotland*, which he some
time since presented to her late Majesty, Mr. **JAMES ANDER-**
SON, the eminent Scottish Antiquary and Publisher of the four
Volumes of Historical Collections, concerning *Mary Queen*
of *Scots*, when he saw it, judged it a Piece of so much Cu-
riosity, as to deserve very particular Notice, and he accord-
ingly drew up an exact Description of it, with Remarks, in the
Year 1727, for the Right Hon. the late Earl of *Oxford*, in whose
Library they remain with a fine Copy of the Picture itself, in
Water Colours, which his Lordship had caused to be taken.

SINCE this his Grace the Duke of *Richmond, Lennox*, and
Aubigny, having found in his Castle of *Aubigny* in *France*,
a Duplicate or very old Copy of the same Picture, which
tho' it has suffered by Time, happens to be perfect in several
Parts where the other was defective or decay'd: He has
caus'd the same to be brought over into *England*, that by a care-
ful Comparison of the two together, one complete Picture
might be made out, and the whole Design of the Work by
that means be the better understood. Of this Comparison
the following Pages are the Result, into which we have taken
the Liberty of transcribing Mr. *Anderson's* Paper so far as we
judg'd necessary; adding thereunto such other Particulars
and Remarks as have further occurred to us.

THE Picture is painted on a Canvas of seven Foot four
Inches long, by four Foot and a half high; and on the up-
per Corner towards the right Hand is this Inscription, as a
Title to the whole:

TRAGICA ET LAMENTABILIS INTERNECIO
SERENISSIMI HENRICI SCOTORUM REGIS.

111



THIS, as well as the other Inscriptions to be hereafter mentioned, is wrote in Capitals, with many of the Words abbreviated according to the manner of the Times.

THE Piece in general represents a Chapel pav'd with Marble, before the Altar of which is expos'd on a sort of Monument, adorn'd with Trophies of the Deceased, the Effigies of K. *Henry Darnley*; and near the same, are King *James* his Son, the Earl and Countess of *Lennox*, his Father and Mother, and his younger Brother, all on their Knees, as beseeching God to punish and revenge his Murder.

THE Altar is towards the right Hand, and upon it stands the Image of our Lord treading on a Death's head, pointing with his left hand, to the Wound in his Side, and holding the Cross in his right, on which is a Paper with the usual Letters, I. N. R. I. and on either side of the Altar are green Silk Curtains upon Rods and Rings, as is common in Catholick Chapels.

BENEATH the Altar, in the corner of the Picture, is plac'd the Representation of a Landscape in a Frame of 23 Inches by 17; in which are several Historical Figures that will be described in our Account of the next Plate.

NEAR the Altar is seen a Paper as fastned on with Wafers, and intended to shew as fixed upon the Picture, being an Account of the Persons therein represented. Upon it is to be read,

En Subsequentium Heroum Effigies vivas.

HENRICUS ejus nominis Primus, Famâ dignissimâ, nuper Scotiæ Rex, a Comite Bothwello suisque conjuratis, [consentiente Conjuge Regina,] atrocissime cæsus una cum suo servo camerario. [Quæ Regina mox ab interempto amantissimo fidiſſimoque Marito suo, se eidem Bothwello Uxorem junxit.] Demptus est prudentissimus hic speciosissimusque Princeps non sine magno civium suorum dolore luctuque, cum annos vixerat tantum XXI. cujus animam Deus suscipiat sibi in Gloriam.

JACOBUS ejus Nominis Sextus, interempti HENRICI Filius, Dei Gratia Regni illius jam Rex, Ætatis inter faciendum

hoc mensium xvi, quem conservet Deus incolumem, longævum, Regnoque Felicissimo.

MATHEUS Comes Lennoxæ, de Sanguine Regum Scotorum, superiorum duorum Principum Pater et Avus, ætatis inter faciendum hoc Annis L.

Domina MARGARETA DOWGLASS illius uxor Comiteffa Lennoxæ, Unica Filia ac hæres ARCHIBALDI Comitis Angus, et MARGARETÆ Scotorum Reginae, senioris filiae HENRICI Septimi Angliæ Regis, superiorum duorum Principum Mater et Avia, Ætatis inter faciendum hoc Annis LI.

CAROLUS STUART illorum Filius, ætatis inter faciendum hoc Annis undecim.

Concerning which Inscription it is to be remark'd, that in the Earl of *Pomfret's* Picture, the Words above in Crochets, relating to the Queen's consent to the Murder, and to her Marriage afterwards with Earl *Botbwell* are wanting, as having been purposely taken out, by scraping off the Colour to the very Threads of the Canvass, so that they are here restored, from the Duke of *Richmond's* Picture, where they still remain entire.

NEXT to this Inscription, before the Altar, and in the middle of the Picture, is a sort of Monument, or Bier, cover'd with Mourning, on which lies along such an Effigies of K. *Henry Darnley*, as was usually carried in former Times at the Funerals of Princes and other great Persons. He appears in gilt Armour, with a rich Cushion under his Head, near which is an Imperial Crown supported by two Unicorns of *Scotland*, and at his Feet lies a Wolf, which was one of his own Supporters, as appears by his Arms on the Monument of the Countess his Mother, in *Henry the VII's* Chapel, at *Westminster*.

OVER the Effigies may be read the following Lines, as wrote on a Table, suppos'd to be hung up against the Wall of the other side of the Chapel.

In Interitum Excellentissimi Henrici Scotorum Regis Carmen Heroicum.

Quem jam depictum videas hac mole jacentem

*Grande Britannorum quondam resplenduit Astrum,
 En Heros DARNLEIUS erat, flos ille Deorum,
 Qui modo Regina rutilans Uxore MARIA
 Scotorum Celebrum Rex est memorabilis ortus.
 Sacrato Britonum luxit de Stemmata Regum
 Indole magnificâ, venerandi cultor honesti,
 Ingenio præstans, linguarum numine fusus,
 Flosculus Eloquii, Literis insigniter altus,
 Musicus, Armipotens, Animosus, Mitis in omnes,
 In numero celsæ florebat munere mentis;
 Corporis encomiis quantus, quantumque beatus,
 Vultus membrorum vario superante decore
 Emicuit certe, Cælestis Imaginis instar
 Exstitit, heu vitæ brevis heu finisque dolendi:
 Quem cum Sors annis uno tulit esse viginti,
 Et Pater Infantis fuerat, cum Principis almi,
 Spe Rex eximiâ, mirâ pietate maritus
 Occidit: O tristis Sors [conspirante MARIA
 Conjuge Reginâ truculento vulnere cæsus.]
 Occidit hoc rutilum lumen, sed corpore tantum,
 Mente Deo vivit, longo quoque vivit honore.*

AND here also, as before, in the Earl of Pomfret's Picture, the Words immediately reflecting upon Q. Mary, have been designedly scratch'd out.

Beyond the Bier, on the Side Wall of the Chapel, are seen three Pilasters, embellish'd with Gothic Work, to each of which is fixed a Spear, twisted Red and Gold, and bearing a Banner fringed with Gold and Silver. On the first is only the Lyon of Scotland, in the double Tressure fleury counter fleury, as King. In the second is a white Saltire, or St. Andrew's Cross, in a blue Field, charg'd with a Ducal Crown in the Center, being probably the Banner of his House: and on the third are his own Paternal and Feudal Coats, viz. in the first Quarter his Father's Arms being Aubigné and Stewart, quarterly; and over all Lennox, in an Escoccheon of Pretence,

with the Fyle of three Lambeaux, as his own Personal Distinction. In the second Quarter are the Arms of *Man*, being feudal Arms of the Duchy of *Albany*. In the third Quarter Gules three Lyons Rampant Argent, being the feudal Arms of the Earldom of *Ross*, conferred upon him with the Duchy of *Albany* immediately before his Marriage. And in the last Quarter are the several Coats derived from his Mother, as Heiress of the House of *Angus*, viz. *Galloway*, *Abernetby*; *Wisheart* of *Brechin*, and Stewart of *Bonkill*, quarterly, with the Paternal Coat of the House of *Douglass*, in an Escoccheon of Pretence. All which several Armorial Bearings are represented in their proper Colours.

ON the Monument or Mourning Cloth covering the Bier are emboss'd or embroidered, on the Side in Front, three Escoccheons of Arms under Regal Crowns, that in the Middle, being the Royal Lyon of *Scotland*, is surrounded with the Collar of the Thistle and Figure of St. *Andrew*, being a Regal Ornament of the *Scotish* Kings. The other two are enriched with the Collar of the Order of St. *Michael*, of which he had been installed a Companion; the French King having sent him the Ensigns of it, by Monsieur *Rambouillet*, his Ambassador, who came on purpose into *Scotland*, in Feb. 1565-6, soon after King *Henry's* Marriage with the Queen.

Both these Escoccheons are parted per pale, as *Baron* and *Feme*, and on the first, or that next the Altar, are the above mention'd Bearings of his Father and Mother on the Right, with the Royal Arms on the Left, and on the other his Feudal Arms above likewise mention'd of *Albany* and *Ross* on the Right, again impal'd with the Royal Arms of *Scotland* on the Left.

BETWEEN these Escoccheons of Arms, are two round Medalions, or Plates of Goldsmith's Work emboss'd, the Contents of which have been quite defac'd in the Earl of *Pomfret's* Picture; but in the Duke of *Richmond's*, it appears that in them are represented some Circumstances of the King's

Murder, agreeably to what Mr. *Anderson* has observ'd of the other, that, *tho' those Circles are now blank, some affirmed there had been in each a Bas Relievo, with an Inscription, of which there were Vestiges, but so much effaced and erased, as to be unintelligible and illegible, further than to shew there had been such.*

IN the first of these Plates is represented the inside of a Chamber, wherein is a Bed, with two Persons standing by it arm'd, the one at the Head, as directing, and the other at the Feet, as drawing the King's Body forcibly from the Bed; near the Feet of which is seen a Pallet, wherein is an old Man, dead or sleeping, the Chamber Door standing open the while, and towards the lower part is written,

CÆDES DICTI REGIS ET SERVÌ SUI IN LECTIS.

IN the other Plate are represented, first a young Man lying dead, and almost naked under a Tree; and it may be remark'd, that he appears very tall, by the great length of his Legs and Thighs, as King *Henry Darnley* is known to have been. Somewhat farther off, lies also the dead Body of an old Man, in the same manner, with hardly any Clothes on. The Tree may be observed to have no Leaves, which I take Notice of, as an instance of the Care that was taken, to have this Picture truly represent the Historical Facts, the Murder having been committed in *February*, when all the Trees are bare. Mr. *Anderson* speaking of the Landscape to be described hereafter, observes *there had been Drawings made of the House, in which the King was killed, and of some other Particulars*, among which it is not impossible, were also the inside of the Room where he lay, and the Tree under which he was found. In this Plate, a little above the Bodies may be read,

POST CÆDEM IN HORTO REPERIUNTUR PROSTRATI.

ABOVE these Arms, and Circles, the Monument or Bier is ornamented with Cherubim, Heads of Gold, and at the two Corners that appear are two Figures also of Gold, or gilt, one representing Fame, and the other Justice; near the Top, just under the Effigies is wrote in the Duke of *Richmond's* Picture.

HIC JACET SERENISSIMUS HENRICUS SCOTIÆ REX, INTERFECTUS XIX. DIE MENSIS FEBRUARII ANNO DOMINI MDLXVII. Which Date should however have been MDLXVI, for that was the Year after the manner of dating used elsewhere in this Picture, it being, as will be seen, said to have been Painted, or finish'd at least, in *Jan.* 1567. about eleven Months after the King's Murder.

ON either side of his Effigies towards the Feet, lie in this Picture, his Helmet, Sword, and Gantlets, which have undoubtedly been also in the Earl of *Pomfret's*; but worn out before that Picture was repaired, when some Parts of it, hereabout especially, were entirely new painted over.

UPON the foreground of the Piece before the Monument is a Cloth or Carpet of Purple Velvet (in the Earl of *Pomfret's* White) fring'd with the same Colour, on which the Young King JAMES is represented, kneeling with his Crown on his Head, and uplifted Hands before a little Desk covered with the same Colour, and whereon lies upon a Cushion the Scepter: His Robes are also in the Earl of *Pomfret's* White, in the other Purple Velvet; and about his Neck is the Collar of St. *Andrew*. Over his Head is a Scroll, as proceeding from his Mouth, with these Words.

EXAUDI, DOMINE, ET VINDICA SANGUINEM INNOCENTEM REGIS PATRIS MEI, MEQUE TUA DEXTRA DEFENDAS ROGO.

UPON the Floor to the left Hand, or behind the Head, are represented the Earl and Countess of *Lennox*, his Father and Mother, and his younger Brother, as in the Mourning Habits of the Time, looking towards the Altar with uplifted Hands, having their Gloves, and Prayer-Books laid down before them. In the Earl's Countenance is represented a sedate manly Concern, while the Countess and their Young Son appear as in Tears. Over all their Heads also are Scrolls, as from their Mouths, with the following Legends.

EXAUDI, DOMINE, CLAMOREM NOSTRUM; ET VINDICA SANGUINEM INNOCENTEM REGIS CHARISSIMI FILII NOS-

TRI. DA REGI FILIO SUO PIAM FORTUNAM VITAMQUE LONGAM PRECAMUR.

VINDICA, DOMINE, SANGUINEM INNOCENTEM REGIS FRATRIS MEI; ME VINDICTÆ TUÆ INSTRUMENTUM FACIAS ORO.

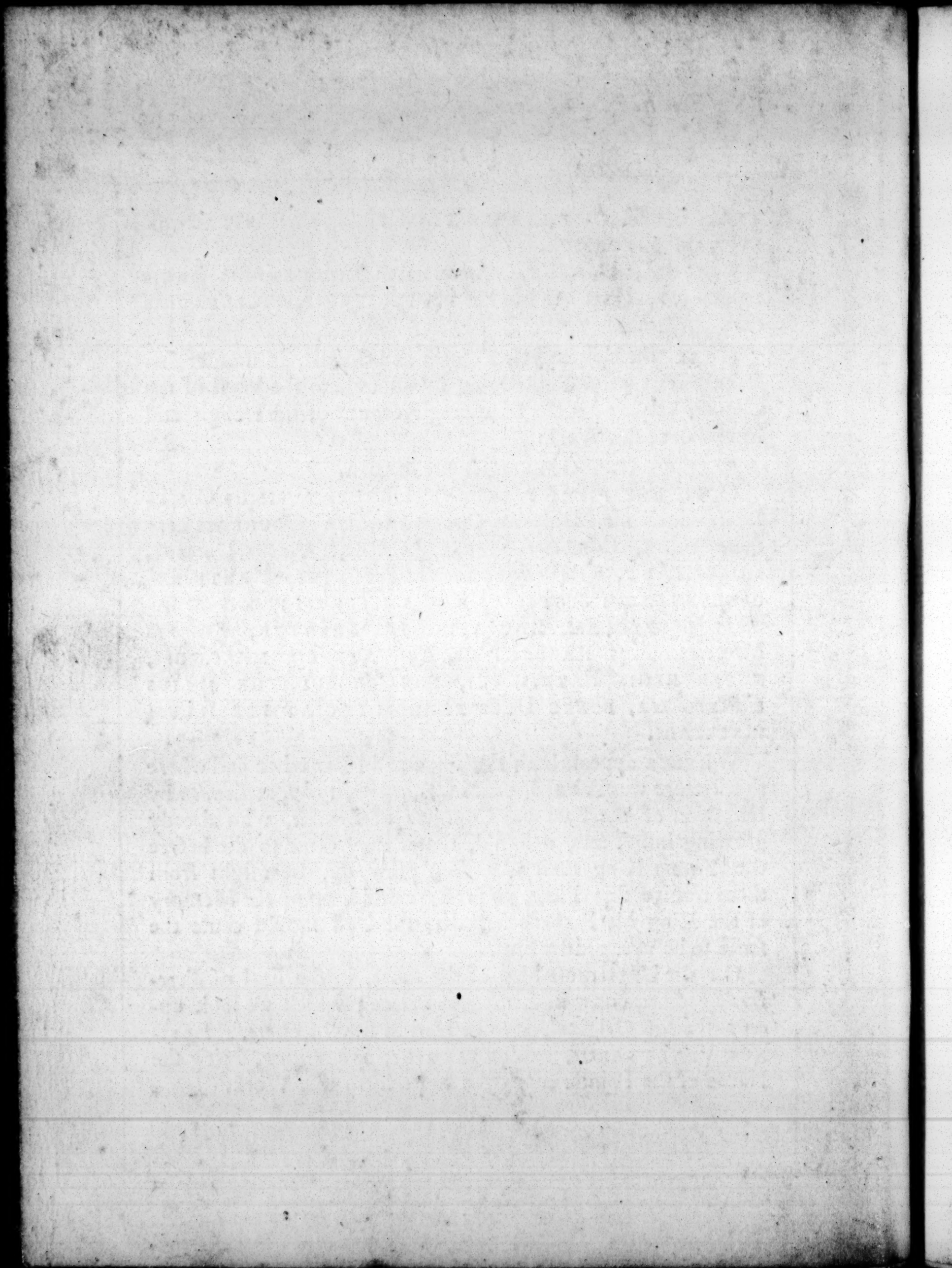
NEAR these three last Figures and Scrolls, is another Inscription, as on a Table hung by a Ring, to the Wall of the Chapel, containing the following Account of the Design and Intention of this Work:

OPERIS HUIUS CAUSA.

QUOD HOC FIERI FECERUNT HONORATISSIMUS COMES LENNOXÆ, ET DOMINA MARGARETA DOUGLASS ILLIUS UXOR, LONDINI MENSE JANUARIi ANNO DOMINI, MDLXVII, UT, NIMIS QUI JAM SENESCENTES, SI ANTE EXCELLENTISSIMI SCOTORUM REGIS ILLORUM PROLIS ÆTATEM PERFECTAM HAC VITA PRIVARENTUR, AB EIS MONIMENTUM HABERET IS, QUO ATROCISSIMA CÆDES, NUPER REGIS PATRIS SUI, NON EXCLUDATUR ILLIUS E MEMORIA, DONEC DEUS EANDEM FACIAT PER ILLUM VINDICARI.

WHENCE appears both the Time and Place when and where this Picture was Painted, viz. in *January*, 1567, at *London* by Direction of the Earl and Countess of *Lennox*, who already growing into Years, design'd, that if they came to die before the Young King their Grandson grew up, he might from them receive this Piece, to preserve and keep up the Memory of the King his Father's Murder, till God should cause the same to be avenged by him.

ON the Uppermost Step of the Altar, in the Earl of *Pomfret*'s Picture (now in *Kensington* Palace) which we look upon as the first Original, is to be read in small Letters, LEVINUS VENETIANUS, OR VOGELARIUS, ME FECIT, being the Name of the Painter employed to perform this Work.



The BATTLE ARRAY of
CARBERRY HILL near *Edinburgh*, 15 June 1567.
When QUEEN MARY Surrendered her self to
The Confederate Lords of *Scotland*.

THIS Historical View, painted at the Corner of the Picture or Cenotaph of King *Henry* Lord *Darnley*, is one of the most curious Parts of the whole, as it represents the remarkable Transactions at CARBERRY HILL about five Miles to the East of *Edinburgh* when Queen *Mary* parted from Earl *Bothwell*, and surrendered herself into the Hands of the Nobility, that had joyned in Arms to revenge the Death of the King.

The Queen's Army and *Bothwell's* is seen drawn up toward the Top of the Hill, where the Royal Standard is display'd, with several Ensigns of St. *Andrew's* Cross. They have some Cannon before them firing, and are posted within Trenches, which were the same the *English* had cast up about 20 Years before, when they were here under the Command of the Duke of *Somerſet*, Lord Protector to King *Edward* VI. who fought a bloody Battle at *Pinkie* in this Neighbourhood.

The Queen herself is here to be distinguished with one of her Women on Horseback, as also Earl *Bothwell* on a large white Horse, with several others in Armour about him

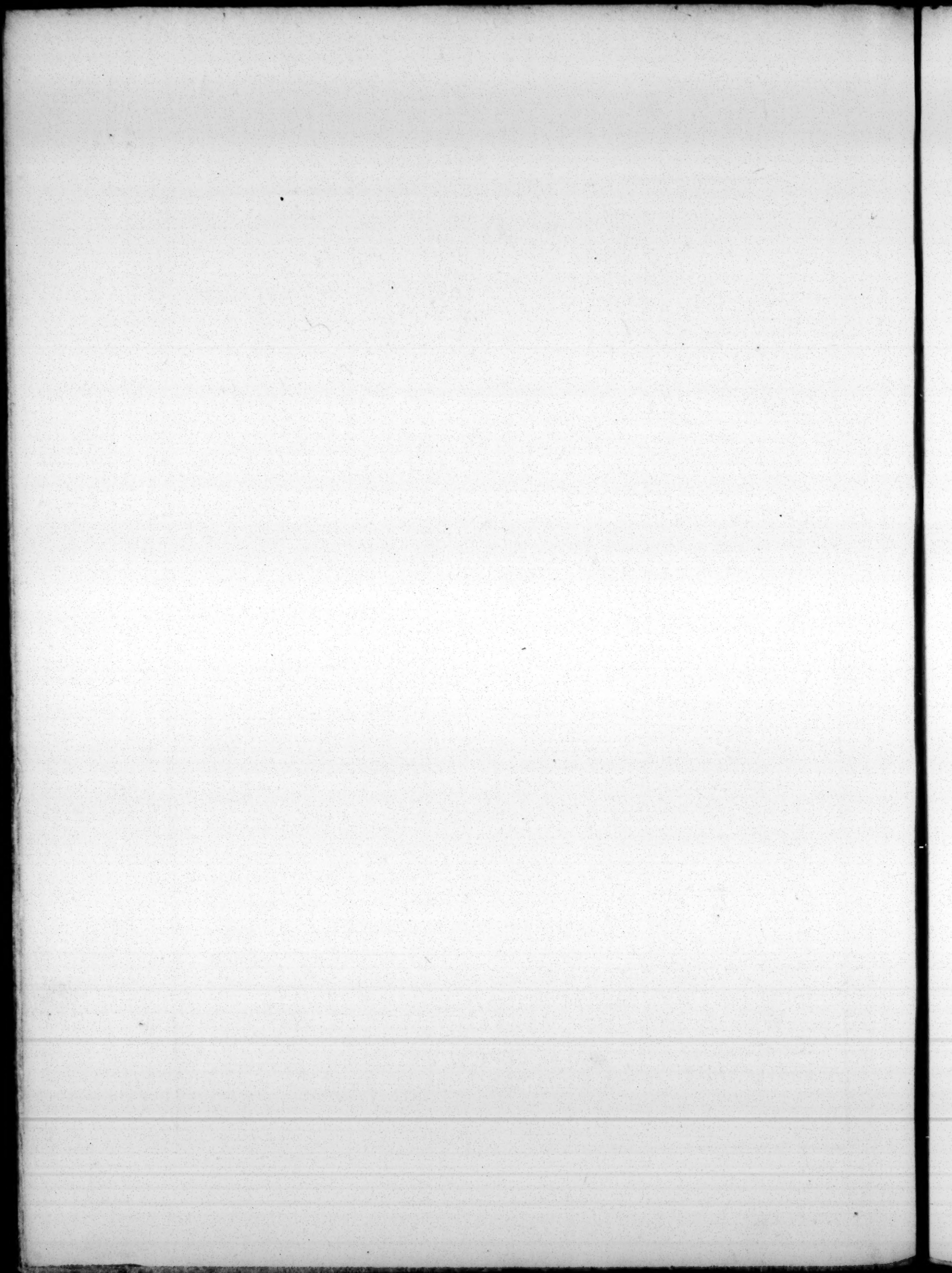


him, and before them are two Trumpets sounding; there having been a Proclamation made to encourage the Men to fight, by promising that whosoever should kill an Earl in the Field should have a Reward of 40 *l.* Land, for a Lord 20 *l.* for a Baron 10 *l.* and for a Yeoman's Head his Escheat or personal Estate.

At the Foot of the Hill, as in low Ground, where they may be shelter'd from the Fire of the Queen's Artillery, are represented the Forces of the confederate Nobility, marching in Battle Array: The Foot in two Bodies with Bowmen in their Rear, and the Horse at some Distance before them to the Left, as endeavouring to get round the Hill on that Side; the better to attack the Enemy, and avoid the Inconvenience of the Sun in their Faces when they should come to engage; which is here very particularly exprest in the Picture.

Before the larger Body of the Foot, is an Officer with a Halbert, then two Files of Firelocks; after them one playing on a Reed; then a Drummer, and immediately after, one carrying the great Standard of the Confederates, whereon is painted the King's dead Body, lying under a Tree, near which is the young King his Son kneeling, with his Hands lifted up to Heaven, and this Inscription: JUDGE AND REVENGE MY CAUSE, O LORD. After this Banner follow two other Files of Firelocks, and then the larger Body of Foot, the lesser being at some Distance to the Right; each Party carry the Banners of the Nobility, displaying their Arms in their proper Colours, and by them ride Officers in Armour with Marshal-Staves painted red and gold.

With the lesser Body, which makes the right Wing, are the Standards of the Earl of *Morton*, and the Earl of *Hume*, and a third, which bears the Arms of *Ereskine*. The
first



first two are particularly named by *Buchanan*, as the Leaders of this very Body of Men: *Primæ (aciei sc.) præerant Mortonius, adjuncto Alexandro Humio cum suis clientibus.*

With the other Body, making the left Wing of the Foot, are seven Standards, the first of which is that of the Earl of *Glencairne*, then follow those of the Earls of *Athol* and *Marr*, the Lords of *Lyndsay*, *Ruthven*, *Semple*, and *Graham*, as it seems, tho' somewhat imperfect: These three Earls are also mentioned by *Buchanan* as leading this Body, and it may be here noted, once for all, that every particular in the Picture appears exactly agreeable to what is related in that Historian, as Mr. *Anderson* also observes it is, to whatever else he had met with in the best Relations, whether printed or Manuscript, of these Transactions.

The confederate Horse, as was observed before, are at some Distance to the left; they have a Trumpet before them, with the St. *Andrew's Cross* of Scotland, and a Standard with the King's dead Body, like the former, only of a lesser Size.

Whilst the Army of the confederate Nobility was thus in Sight of the Queen's, *Bothwell* sent to challenge any of the Lords, his equal, to meet him in single Combat: And whereas there appear two Horsemen in complete Armour as riding up the Hill, from one Army to the other, they are probably design'd for *Bothwell's* Messenger returning, with one to notify the Acceptance of his Challenge, which *Bothwell* afterwards on frivolous Pretences declin'd.

It was at this Time that the Queen desired to speak with Sir *William Kirkaldy* of *Grainge*; the Result of which Conference was, that she consented to separate herself from
Earl

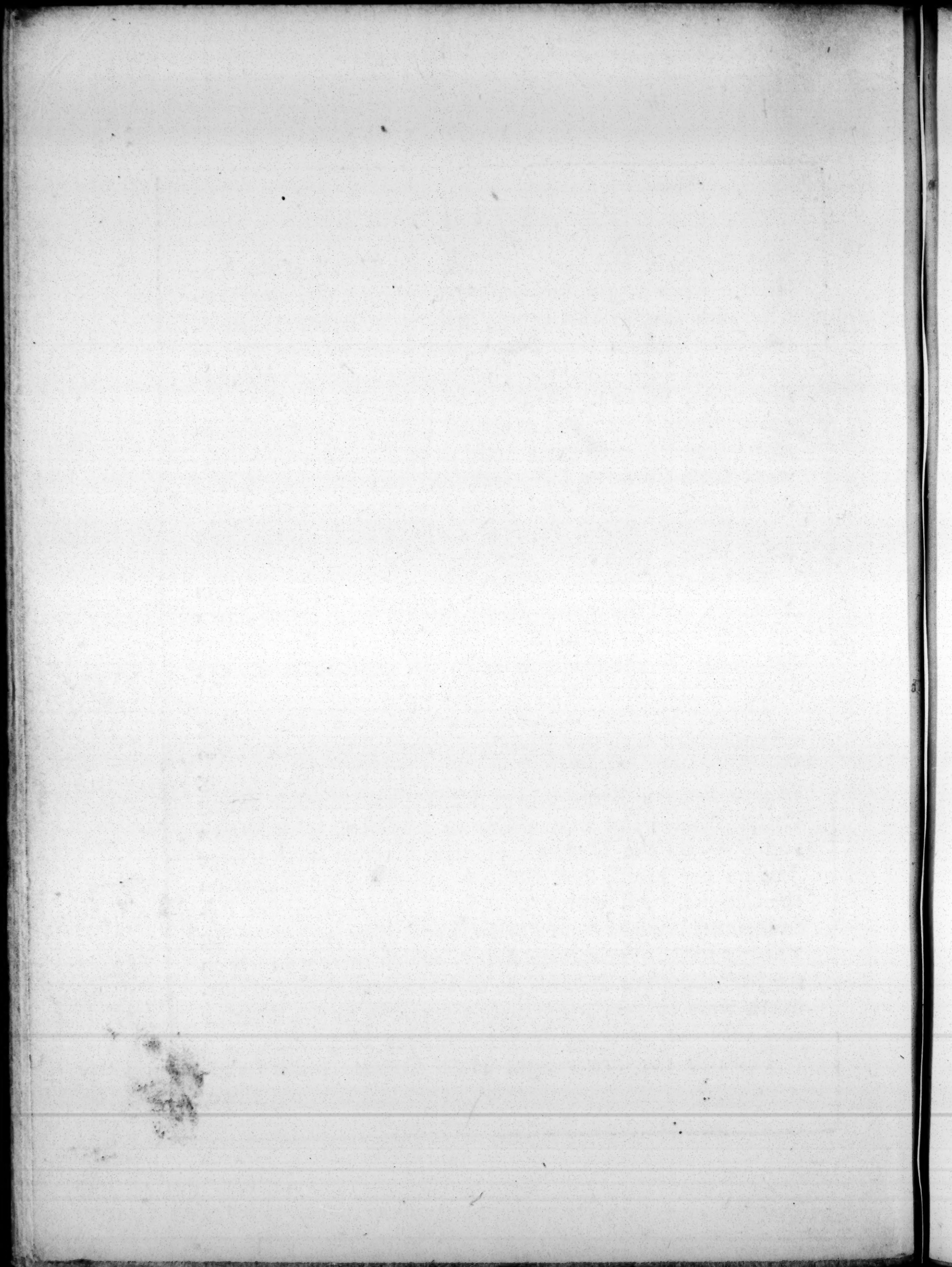
Earl *Bothwell*, and put herself into the Hands of the Nobility. Accordingly *Bothwell* is here seen withdrawing himself, with another Horseman, both in complete Armour, they have spears in their Hands, and *Bothville departing*, is wrote over him. At some Distance the same two Men appear again, riding at full Speed with the Words, *Bothville flyand*, above them; and at several Distances they are again represented riding in great haste along the Mountains Eastward from *Carberry Hill*, and then turning down to the Castle of *Dunbar*, which has *Dunbar* wrote over it.

In all these several Views of *Bothwell* he is on the same white Horse, with his Name above him.

In the mean time the Queen came away with Sir *William Kirkaldy*, and she is accordingly represented as riding down the Hill with her Woman, and Sir *William* on foot leading her Horse by the Bridle towards the confederate Army: Over her Head is wrote, *The Queen*.

At some Distance from the Army is seen a Man leading a Horse laden with two Barrels, another with a Sack on his Shoulders with some Provisions; as also a Woman drawing Liquor from a Barrel into a Pitcher, and another filling Drink from a Pot into a Cup to a Soldier, with Barrels and Pots on the Ground; another Woman with a large Jug on her Head, and Soldiers sitting among Bushes on the Ground. All which is design'd to express the Refreshments brought from *Dalkeith* and other neighbouring Villages to the confederate Army, which marched early in the Morning from *Edinburgh*, and to whom these Refreshments were so much the more acceptable, as the Weather was very hot, it being the fifteenth Day of *June*.

Towards the lower right Hand Corner of this Landscape,

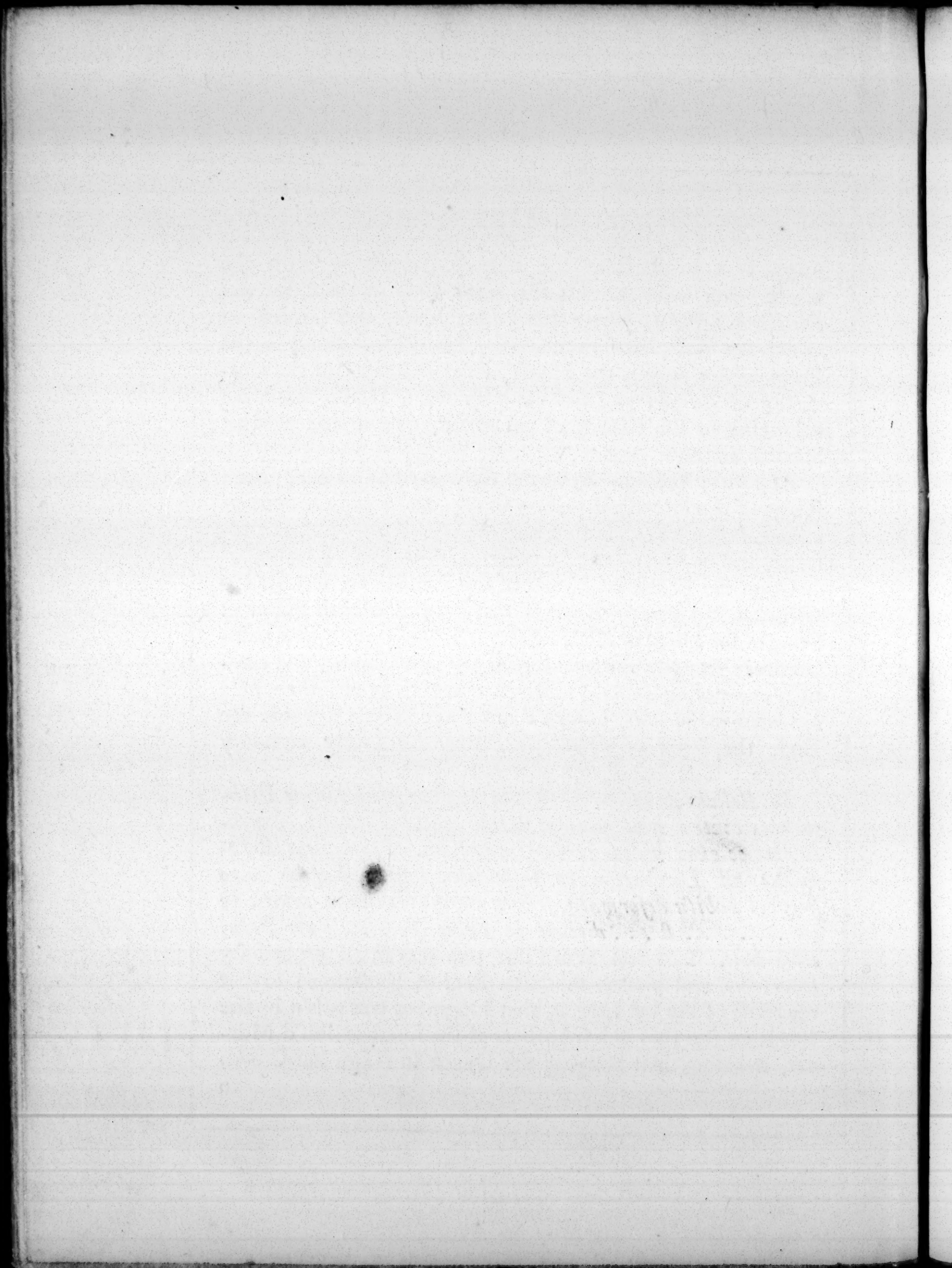


scape, is a Prospect of the City of *Edinburgh* with the Name wrote over it. On the South Side of the City was the *Kirk-a-Field*, where stood the House, and Garden in which the King was murdered. The House stood in the Place where now is the House of the Principal of the University of *Edinburgh*, and close by was a House sometime belonging to the Family of *Hamilton*, where the publick Schools are now kept.

At a little Distance from the *Kirk-a-Field* House, was a Ridge of Rocks call'd *Salisbury Craigs*, and a high Mountain called *Arthur's Seat*, both which are represented in this Landscape, and as Mr. *Anderson* observes, with great Exactness.

Upon the Frame or Border of this Landscape, was an Inscription, but greatly damaged and defaced in both Pictures: being in the Duke of *Richmond's* particularly quite new painted over; yet upon the washing off the new Colour, and carefully comparing the two Pictures with each other, the whole has been made out, except about three Words towards the End, the Sense of which also may be pretty certainly known. The Inscription was as follows.

In Bellum prodeunt Scotorum Regina proditorque Bothwellus, contra quos veniunt Regni illius Proceres, lamentabile hoc quod videas ferentes vexillum. Profligatus Bothwellus ad Dunbarum in Castellum fugit. Regina vero simplici habitu deformata, sese in manus Nobilium dedit: in qu st dicitum in cædis su ris Principes duos. The last Word but two was in all probability *superioris*, and *dicitum* the latter Part of *Judicium*; so that the Sense of the last Line is, that Judgment was pass'd by the Lords on the two chief Authors of the foremention'd Murder, meaning their obliging the Queen to resign her Crown
to

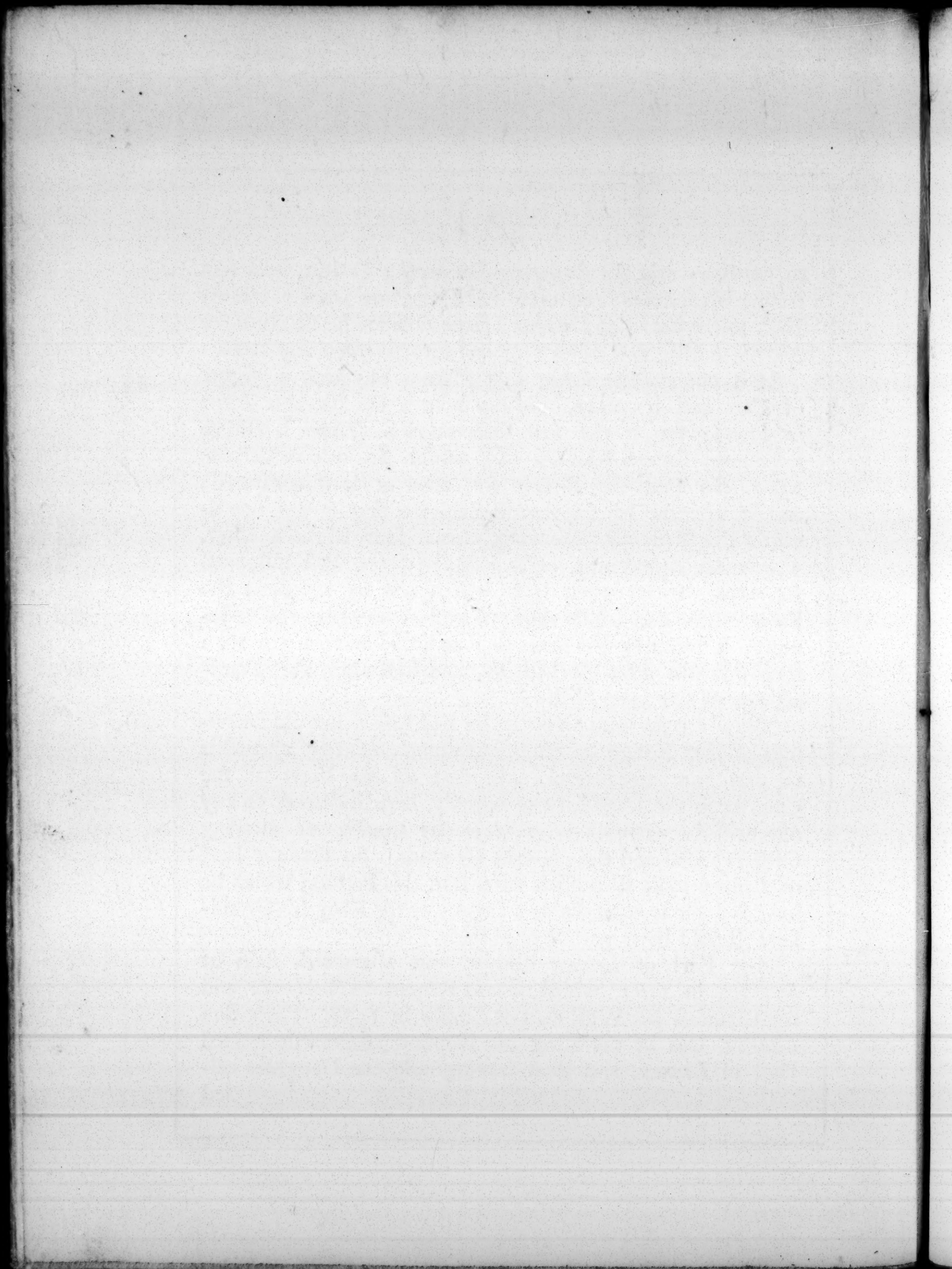


to her Son ; and the declaring *Bothwell* a Traitor, and forfeiting his Estate, soon after his Departure from *Carberry Hill*, to the Castle of *Dunbar* ; from whence he fled into the *Northern Isles*, and never returned into *Scotland* any more.

It is obvious the doing this Picture has been a Matter of Care and Expence, having been a considerable Time in Hand ; for in the first Inscription K. *James* is said to have been sixteen Months old, which he was in *October* 1567. So that the Picture was then at least compos'd ; and it appears by another Inscription that it was not finish'd till *January* following, about four Months after. The exact Agreement of it also, with the best historical Accounts, shews great Care was taken to represent the Facts truly, and while they were fresh in every one's Memory, it being as has been seen in hand within less than seven Months after the Murder, and four after the Transactions of *Carberry Hill*.

Mr. *Anderson* also observes, he had seen other old Drawings of the Ensign of the Confederates exactly agreeable to that here represented, and that all the View of the Country in the Landscape is happily here imitated, as any one will be satisfied who takes the trouble of viewing *Carberry Hill* and the adjacent Grounds. So that the Earl of *Lennox* took all possible care, that this Picture, which he intended for so remarkable a Legacy to the King his Grandson ; should be as perfect as possible.

The Earl of *Lennox* himself was afterwards slain at *Stirling*, in 1571, whilst he was Regent of *Scotland* ; and the Countess his Wife died at *London* in 1578. Their Son *Charles*, was by the King his Nephew afterwards created Earl of *Lennox*, and died leaving only one Daughter called



led the Lady *Arabella*, whom it is said, the *Popish* Party intended to set up for Queen, if the Powder Plot had succeeded; and this Lady dying afterwards unmarried, the direct Line of *Matthew* Earl of *Lennox* became extinct.

Having thus finish'd the Description of these Pictures, it only remains to give an Account in what Manner the first came into the Hands of the Earl of *Pomfret*, and the other of the Duke of *Richmond*, which is shortly thus.

The direct Line of *Matthew* Earl of *Lennox* failing as above in the Lady *Arabella*, his Honour and Estate came to *Esme* Stewart Lord *Aubignè* in *France*, Son to *John* Lord of *Aubignè* younger Brother of the said *Matthew*; which *Esme* after made Duke of *Lennox*, was Father to *Lodowic* Duke of *Lennox*, created Duke of *Richmond* also by K. *James*: and in the Descendants of this *Esme*, did the Honour and Estates remain, till the Time of *Charles* Duke of *Richmond* and *Lennox*, who died without Issue in *Denmark*, where he was Ambassador from K. *Charles* II. in 1672. by whose Descent, all the personal Estate, Pictures &c. came to his Sister the Lady *Catherine* Stewart, who married the Lord *Obrian*, Son to *Henry* Earl of *Thomond*: by whom she had *Donatus*, after his Fathers Death Lord *Obrian*, who married the Lady *Sophia* Osborne; and also a Daughter married to the Lord *Cornbury*. After the Death of the said Lady *Catherine*, the forementioned Lady *Sophia* her Son's Widow, and her Daughter's Husband the Lord *Cornbury*, divided the personal Estate and family Pictures: upon which Division this Picture came to Lady *Sophia*, who marrying to her second Husband *William* Lord *Lemster*, was by him Mother to the present Rt. Honourable *Thomas* Lord *Lemster* and Earl of *Pomfret*: who becoming thus possessor
of



of it, some Years since presented it to her late Majesty Queen *Caroline*, in whose Closet at *Kensington* it still remains.

For the other Picture, it was undoubtedly sent over by Earl *Matthew* to his Brother *John* Lord *Aubigné* in *France*, where it has ever since remained in the Castle of *Aubigné*: This Lordship becoming extinct in the Person of *Charles* Duke of *Richmond*, who died in 1672. the Honour, Estate and Castle reverted to the King of *France* *Lewis* XIV. who soon after erected the same into a Dukedom, in Favour of *Louisa de Keroualle* Duchess of *Portsmouth*, with Reversion to her Son the late Duke of *Richmond* and his Heirs: Which *Louisa* dying in 1735, His Grace the present Duke of *Richmond* and *Lennox*, her Grandson succeeding to that Honour and Estate, found when he went over into *France* soon after, among other Family Pictures in his Castle there, the Picture here mentioned, which he caused to be brought over to *England*, and by the comparing of which with the other at *Kensington*, we have been enabled to give this Description.

N.B. The Plate here describ'd is of the same Size as that Part of the Painting it represents, that is, nearly 24 Inches by 16: and the whole Inscription round the Border above mention'd is supposed to have been:

IN BELLUM PRODEUNT SCOTORVM REGINA TRADITOR-
QUE BOTHWELLUS: CONTRA QUOS VENIUNT REGNI ILLIUS
PROCERES LAMENTABILE HOC QUOD VIDEAS FERENTES
VEXILLUM: PROFLIGATUS BOTHWELLUS AD DUNBARUM
IN CASTELLUM FUGIT: REGINA VERO SIMPLICI HABITU
DEFORMATA SESE IN MANUS NOBILIVM DEDIT: IN QUO-
RUM CONVENTU DICTUM EST JUDICIUM IN CÆDIS SUPE-
RIORIS PRINCIPES DUOS.

F I N I S.

